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The Classical Bulletin

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No. 2

The Second Book of the Aeneid

It has been well said that a full appreciation of Vergil requires an intimate knowledge of Latin, a genuine feeling for poetry, and some experience of life. This perhaps explains why the greatest of Latin poets grows on one with advancing years. Yet, whilst a deeper insight into Vergil's genius is reserved for maturer years, many of his literary qualities can be appreciated even by a high-school lad, if he is properly introduced to the great poet. Now it is the second, fourth, and sixth books of the *Aeneid* that are most frequently singled out as the finest of the whole poem. Of these the sixth, because of its loftiness of tone, its depth and subtlety of thought and emotion, is more easily appreciated by college men; the fourth, by reason of its vivid portrayal of the passion of human love, is not so well suited for study in a high-school class. But for a first introduction to Vergil, few books of the *Aeneid* would serve as well as the second. It is a stately narrative, full of variety of incident, forceful, picturesque, and melodious. But besides these qualities, which appeal strongly to the youthful imagination, the second book has its due share of the higher Vergilian characteristics of brooding mystery, reverence for the gods, lofty patriotism, faith in Providence, and a pervading sense of the sadness of human life.

The story of the second book is so interestingly told that it is bound to grip any class of boys. On this side, perhaps, all the teacher need do is to point out the artistry displayed by Vergil in the selection and marshalling of the incidents. But the felicity of diction so sustained in this book, the impressiveness and melody of its rhythms, the attitude which the poet shows in it toward religion and life—these and similar points should receive special attention every day as the class proceeds. The best guide for the teacher in these matters is a good commentary on the poem, such as Sidgwick's, a stimulating literary appraisal of it, such as is found in the well-known works of Sellar, Nettleship, Glover, Mackail, or Myers, and a treatise on the technique of the *Aeneid*, such as is presented, for example, by Heinze or Prescott. I can here do no more than single out as specimens a few points of interest in the second book, and then refer the reader for more abundant material of a similar kind to the authors just mentioned.

Vergil's artistic skill is seen to special advantage in the second book of the *Aeneid*, because in it he chose to handle a theme frequently handled by poets and artists before his day, not by inventing new and ingenious

versions of the incidents involved, but by giving the traditional material a new dignity and largeness of treatment. In the grand ensemble of the whole poem, the theme of which is the bringing of the Trojan *Penates* by Aeneas to Italy and the founding of the Roman race, the second and third books together form a unit, embodying Aeneas' own story of his adventures prior to his arrival at Carthage. Each of these two books again is in itself an artistic whole, the respective themes of which are the fall of Troy and the wanderings of the hero. The fall of Troy, the theme of the second book, is, of course, the necessary starting-point of Aeneas' mission, and hence of great importance to the tale as a whole. On it Vergil has consequently lavished peculiar care. The story is built up architectonically, with three principal parts of almost equal length: (1) the preparation for the tragedy, consisting in the introduction into the city of the wooden horse (-249), (2) the night of Troy's death-struggle (-558), and (3) the departure of Aeneas and his followers upon their divinely appointed mission (-803).

The scene sequence of the book is well known: In the first movement we have the building of the wooden horse and the departure of the Greeks to Tenedos; Thymoetes' advice to introduce the horse into the city; Capys' warning, and the consequent uncertainty of the mob; Laocoon's dramatic objection to Thymoetes' proposal; the entrance of Sinon and his wily tale; his liberation by Priam and his explanation of the meaning of the wooden horse; the acquiescence of the Trojans in Sinon's tale, followed by the supposed divine confirmation of their resolve in Laocoon's terrible fate; finally, the dragging of the horse into the city amidst joyful festivities.

The second movement is preceded by a brief *résumé* of the events before Aeneas' awakening: the approach of the Greek fleet, the opening of the horse, the scattering of the Greeks through the town, and the opening of the gates to the enemy. The movement proper contains the appearance of Hector in a dream to Aeneas; Aeneas' awakening in the midst of the confusion; the descent of Panthus from the citadel with the rescued Trojan gods; the entry of Aeneas with a small band into the fray and his first success; Coroebus' ruse of clothing the Trojans in Greek armor, and his fate in trying to rescue Cassandra; the fight at the palace of Priam; Pyrrhus' breaking in; his murder of Polites at the sacred hearth; finally, the slaughter of Priam himself.

In the third movement we have, first, Aeneas' temptation to slay Helen, which is thwarted by his mother, the

goddess Venus, who appears to him and shows him the gods arrayed against Troy, but promises to bring him unscathed to his father Anchises' house. Then follow the scenes in that place: Anchises' refusal to leave; the portent of the flames playing about Iulus' head; Anchises' consent to abandon Troy; the departure of the little band from home. Meanwhile Creusa is lost in the way; Aeneas returns to seek her; her shade appears to him and makes known the decrees of heaven in his regard; finally, the exiles gather outside the town to start on their journey to a new Troy.

Let it be remarked, first of all, that all the scenes in this series are necessary parts of the whole, and that they follow one another with logical motivation, so that none of them could be interchanged, none is purely episodic in character. Space will not permit me to show this in detail. Moreover, it is worth while to notice the technical device by means of which Vergil secures artistic unity within the second book. He secures it by not attempting any complete view of the destruction of Troy, but selecting only such incidents as center about Aeneas, only such as Aeneas witnesses in person, and can consequently relate to Dido as his own experiences. This device gives concentration. Besides, Aeneas is the hero of the whole poem, the founder of the Roman race: hence the centering of the tragedy of Troy around him gives the subject matter of the second book a closer connection with the main theme; and the poet's expedient of making Aeneas himself the narrator of the fall of the city, gives to the series of events singleness of viewpoint, as well as pathetic coloring.

We may now consider other points of technique. Thymoetes' counsel to bring the wooden horse into the city sets up the first current of action in the direction of Troy's predestined fall. Laocoön's first appearance and violent opposition to this counsel come dramatically as a counter-current, and serve to heighten the ultimate tragic effect. The incident closes with the impressive and pathetic lines:

Et si fata deum, si mens non laeva fuisset, . . .
Troiaque nunc staret, Priamique arx alta maneres (53, 55).

And now the scene shifts suddenly and—enter Sinon, who immediately becomes the center of eager curiosity.

In the Sinon incident Vergil encountered the problem of representing the Trojans, the ancestors of Rome, as duped by a Greek. An ungrateful task, indeed, for the poet of Roman supremacy! Hence he makes Sinon's deception irresistible. He has him represent himself as a man constant in misfortune, truthful, poor, loyal to his friend Palamedes, for whom he suffers and is humiliated, incapable of deceit, opposed to the war from the outset, persecuted and abandoned by his own people, loyal to home, father and children, and full of reverence for the gods. How could any man resist the force of such a convincing portrayal?

Talibus insidiis periurique arte Sinonias
credita res, captique dolis lacrimisque coactis,
quos neque Tydides nec Larissaeus Achilles,
non anni domuere decem, non mille carinae (195-8).

But even so, the divine seal must still be set on Sinon's tale, and hence the dreadful punishment of Laocoön and his two sons by the serpents. Surely, it is no disgrace to succumb to a fate so evidently decreed by heaven!

Scandit fatalis machina muros
feta armis (237).

Such is the solemn line in which the poet describes the entry of the wooden horse into Troy. But skilfully he adds with lighter touch, to point a contrast,

Pueri circum innuptaeque puellae
Sacra canunt funemque manu contingere gaudent (238-9).

How true to human nature! The youngsters must run up and touch the rope. That gives them a thrill. But straightway the gloom closes in again: *subit mediaeque minans illabitur urbi* (240). "O country mine, O Ilion, home of gods!" Aeneas exclaims, "O fortress of the sons of Dardanus, glorious in war!" (241-2). And of the whole journey of the monster from the plain to the citadel the poet singles out for mention but one moment, the fateful moment when it crosses the threshold of the city, and the doom of Troy is sealed. The fine atmosphere of this episode reminds one forcibly of some of the best moments of the sixth book. Of the mad festivities which follow, the poet delicately and pathetically puts only this brief description into the mouth of Aeneas:

Nos delubra deum miseri, quibus ultimus esset
ille dies, festa velamus fronde per urbem (248-9).

It is the momentary joy that only deepens the ensuing gloom.

The Greeks are in the lost city and Aeneas sleeps. The vision he has of Hector is artistically a little cameo, symbolic of the great national tragedy that is to follow. In it the atmosphere is given and the attitude of Aeneas determined beforehand. "Troy is fallen. The gods have sealed her fate. There is naught to do but to carry away the sacred *Penates* to a new home." This is the burden of the scene. And if the great Hector counsels flight, then flight must be no shame, but only the will of heaven! And now Aeneas awakes to the death-agony of his beloved country.

A remarkable thing about Vergil's description of the fall of Troy is his constant dwelling on the fire that everywhere rages and consumes everything. No less than fifteen times he calls our attention to the conflagration. Whilst this version of the last night of Troy gives a weird and vivid picturesqueness to the story, it also makes the downfall of Troy appear all the more inevitable, and, hence, less humiliating to the conquered: they had to contend not with men alone, but with the irresistible element of fire, and with irrevocably hostile gods. Moreover, it makes Aeneas' final determination to leave his country less painful and more intelligible: he is not called upon now to abandon to their fate the proud towers of lofty Pergamon; he need only leave behind him a smoldering heap of ashes.

If Vergil represents Aeneas as fighting even after he has had the vision of Hector and learned from him that

all resistance is vain, it is only to show us the hero in sheer desperation. The poet recounts no brilliant deeds of prowess done by him that night, but he later on does dilate, and that with loving care, upon his outstanding act of *pietas*, the rescuing of his father Anchises and the Trojan *Penates*. This was the most characteristic feature of the entire Aeneas-legend. What Vergil makes Aeneas relate of the night battle are only the incidents which the hero himself witnessed on his way to the citadel and on the citadel itself. The ruse of Coroebus is used, like Laocoon's opposition, to heighten the effect of the end by setting up a counter-action of apparent success for the Trojans. The incident also serves to bring out the irony of fate, inasmuch as it results in Trojans falling by the hand of Trojans, and to weave into the tale Cassandra's end in a most pathetic manner, seeing that Coroebus is the lover of Cassandra and perishes in an attempt to save her.

But in Vergil's version of the tale it is the death of Priam that forms the artistic climax of the tragedy of Troy. This striking scene is given a unity of its own by isolating it from the other deeds of Neoptolemus in the palace, and by closing it with a pathetic reflection of Aeneas on the old king's fate. Aeneas himself is deftly kept in the background throughout the episode. The artistic effectiveness of the scene lies in the fact that it is symbolic of the tragedy of Troy itself, and as it were, sums it up in miniature. But Priam's death is also made to motivate what follows, since it is this incident that recalls to the hero's mind his own father and family, and leads him to his own palace. It is, therefore, the turning-point which concludes the battle and introduces the flight.

The scenes in the palace of Anchises bring out prominently, as we have said, the *pietas* of the hero. Anchises at first refuses to leave. But the marvelous apparition of the flames on little Iulus' head, and the shooting star and thunder which follow, at length break down the old man's opposition, and Aeneas with Anchises on his shoulders, leading his little son by the hand, and with his wife Creusa following, sets forth. The disappearance of Creusa in the confusion, Aeneas' return to seek for her, and her apparition to him, in which she foretells that he shall found a new kingdom and have a new wife, the daughter of a king, in Hesperia, all this provides the necessary interval of time for the exiled band to gather. And so, when Aeneas returns to his father and son, all is in readiness for the great undertaking. The day star appears above Mount Ida and the new day brings a new hope. "I yielded," Aeneas concludes the story, "and taking up my father on my shoulders, I set out for the mountains" (804).

If the structure of the second book has been most carefully elaborated by the poet, its diction and the melody of its verse have received no less attention. From the calm and dignified opening verses,

Conticuere omnes intentique ora tenebant.
Inde toro pater Aeneas sic orsus ab alto (1-2),

down to the epilogue,

Cessi et sublato montes genitore petivi (804),

almost every verse shows the master poet and musician. One need only recall a few familiar lines of this book to be convinced that it is of Vergil's best. Who has not often heard the following?

Quaeque ipse miserrima vidi,
et quorum pars magna fui (5-6);
Quidquid id est, timeo Danaos, et dona ferentes (49);
Non anni domuere decem, non mille carinae (198);
Tempus erat quo prima quies mortalibus aegris (268);
Venit summa dies et ineluctabile tempus
Dardaniae. Fuimus Troes, fuit Ilium et ingens
gloria Teucrorum (324-6);

Fortissima frustra

pectora (348-9);
Una salus victis, nullam sperare salutem (354);
Urbs antiqua ruit, multos dominata per annos (363);
Quondam etiam victis redit in praecordia virtus (367);
Dis aliter visum (248);
Fit via vi (494);
Non tali auxilio nec defensoribus istis
tempus eget (521-2);
Apparent dirae facies inimicaeque Trojae
Numina magna deum (622-3);
Vocat lux ultima victos (668).

For fine rhetoric Aeneas' protest might be cited: "O ashes of Ilium and death-flames of my own people, I call ye to witness that in your downfall I shirked nor weapons nor any encounter at the hands of the Danaans: and had such been the will of heaven, I earned my death on the field of battle" (431-4).

For onomatopoeia we might instance the plashing of the waves in *fit sonitus spumante salo* (209); the sudden fall of night and the lengthening of the shadows in

Vertitur interea caelum et ruit Oceano nox,
involvans umbra magna terramque polumque (250-51);

the town buried in drunken sleep in

Invadunt urbem somno vinoque sepultam (265);

the frightened traveller who has stepped upon a serpent in

Trepidusque repente refugit (380);

the long suspense of a ten years' siege broken in

Ergo omnis longo solvit se Teucra luctu (26),

and the following verses; the trampling of the enemy feet in *Visus adesse pedum sonitus* (732); and many longer passages.

For terseness and vividness of description we might adduce the passage in which the gates of Troy are thrown open and the mob streams out to view the Grecian camp (27-39).

For pathos we might quote the lines in which the Trojans on the roof of Priam's palace cast down upon the scaling foe the gilded beams *veterum decora illa parentum* (448); or the verses in which captive Cas-

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Editorial

As might be expected, the program of this year's convention of the Classical Association of the two Jesuit Provinces embracing the Central States was dominated by the desire to contribute at least a mite to the celebration of the great Bimillennium. Father Geyser's beautiful *Carmen Vergilianum* was printed in our October issue. The author rightly insists that one of the best ways of honoring the Roman poet is to read his poetry. The *Carmen* closes on a note that is dear to the leading spirit in the Italy of the present day: *Ruris amate decus; patriae sit gloria cordi!* An Ode by the same author, also printed in the October number, will have pleased our readers by its insistence on two facts: not only is the topic of Vergil's *Aeneid* eternal, but the voice which sang of it is itself eternal: of *Roma perennis* Vergil sings *voce perenni*. Several of the papers read at the meeting in Chicago are being printed in the BULLETIN. It is a pleasure to record that the two officials who have done so much in the last two years to make our convention a success were re-elected for another year, Fr. F. Deglman as president, and Mr. Hennes as secretary of the Classical Association.

Teachers of Latin will be pleased to learn that Tennyson's *Ode to Vergil* has been set to music by the Rev. John G. Hacker, S. J., of Loyola College, Baltimore. This composition has been tested by numerous schools in the East and received with great applause. It is a pleasure to see that Fr. Hacker treats each of the ten stanzas separately and adapts the music to the varying

moods. A short introductory *Maestoso* is followed by stanzas 1 and 2 set for Unison Chorus; number 3 is a Solo (or Soli) and set in *moderato*; 4 another Solo (or Soli), but *gaily* ("Poet of the happy Tityrus"); 5 is for Four Male Voices and moves on *solemnly* ("Chanter of the Pollio"); 6 and 7 the same, the latter *more solemnly*; 8 is a Chorus of Men which begins *pompously* ("Now thy Forum") and ends *grandioso* ("Though thine ocean roll"); 9 is a *little faster*, with a Solo ("I from out the Northern Island"); 10 is a Unison Chorus in the grand manner (*Grandioso*). To balance the introductory *Maestoso*, there are a few bars in *Allegro* which close the composition. The score of six convenient pages sells for 25 cents a copy (with discount on quantities). Apply to the author at 4501 N. Charles, Baltimore, Md. Fr. Hacker's composition deserves a wide popularity quite independently of the Vergilian Bimillennium. Classical clubs will find it a splendid musical number for any of their more elaborate programs.

On Wednesday afternoon, May the twenty-first, at half past four o'clock, the Maryville College Unit of the Saint Louis University Classical Club entertained the Club with a presentation of the "Medea" of Euripides.

The guests were received by the President and Faculty of the College, assisted by a committee of students.

The terrace of the administration building served as a setting for the play, the guests being grouped on the lawn below.

The rôle of Medea was well interpreted by Miss Kathleen Stone, the instructor in dramatics at Maryville College, the other parts being taken by members of the student body. The work of the chorus, always a doubtful and difficult undertaking, was pronounced especially good.

The audience, consisting of members of the faculty of Saint Louis University, the Classical Club Units of Webster College, Fontbonne College and the University, and a few friends specially interested in the classics, was most appreciative, and by very evident responsiveness aided the caste in their difficult task of interpreting the "Medea."

The meetings of the Classical Club during the past year have proved interesting and inspiring, and Maryville College in presenting "Medea" desired to show appreciation for the work of the Club, and to wish it continued success in the future.

The Bimillennium Vergilianum has brought a shower of tributes from many schools and colleges. Of these a striking one is *The Iris*, the 1930 year book of the McDonell Memorial High School of Chippewa Falls, Wisconsin, done up in the form of a Roman parchment roll, and containing many a Vergilian illustration, motto and allusion. The Senior Year Book, 1930, of Nazareth Academy, Rochester, New York, is also in the form of an interesting and tasteful tribute to the great Roman. From Fordham University comes a seventy-three page volume, in magazine form, comprising the sketches, es-

says, poems and playlets of the *Sophomore Vergilian Literary Meet*, sponsored by the Rev. Francis P. Donnelly, S. J.—an honor both to Vergil and to the many participants in this model academic effort. The feature of the Loyola College (Baltimore) Vergilian celebration, held on May 28, 1930, was the initial presentation, under the composer's own direction, of Fr. Hacker's charming musical interpretation of Tennyson's *Ode to Vergil*. The program also embraced a complete exposition of the *Aeneid* by three Loyola students.

Book Review

Love of Nature among the Greeks and Romans by Henry Rushton Fairclough. *Our Debt to Greece and Rome Series*, No. 37. Pp. ix and 270, with a bibliography and four plates. New York, Longmans, Green and Co., 1930, price \$2.25.

This is a beautifully and interestingly written little volume accompanied by a useful bibliography. In Homer Professor Fairclough finds the feeling for nature naïve, in lyric poetry and Attic drama sympathetic, in Euripides, the Alexandrians and the Roman imperial poets romantic. He rightly sees in the countless mythological allusions of ancient literature, in the sites chosen by the Greeks for their temples and theatres, and in the simple symbolism of ancient art, a sincere appreciation of nature's beauty, which moderns are apt to overlook. The contents of the volume are: a prologue, chapters on mythology and religion, art, agriculture and outdoor life, Homeric poetry, lyric poetry, the Greek drama, the Alexandrian and later ages, Roman literature, and an epilogue. A good idea of the author's point of view may be gained from the closing sentence of the prologue and the opening sentence of the epilogue, which we transcribe. "No one who has considered the evidence available would today venture to deny that the ancients had a very profound love of nature, which is indicated in various ways at various times, and which, when properly understood, is found to be quite as genuine and significant as any that has been voiced by the most ardent nature-lovers among our poets of the present day" (p. 9). "The abundant evidence which can thus be drawn from various sources—mythology, religion, philosophy, art, and literature—proves conclusively that the ancient Greeks and Romans did not differ essentially from modern people in their appreciation of the world of nature" (p. 251).

F. A. P.

In late Latin prose the musical cadences ceased to be based upon the quantity of syllables and depended simply upon the word accent, which had been an important element even to Cicero. All down through the Middle Ages rhythmical prose continued to be written. In the stately liturgies of the Roman Church no small part of the sonorous quality is due to this particular element.—*Frank Gardner Moore*.

Oratory in the Aeneid

By way of preamble, we should properly explain the nature of the rhetorical training which Vergil went through in the years preceding the writing of the *Aeneid*. But lack of space forbids us to do more than glance at the formidable curriculum of rhetorical studies to which the future poet was subjected. Asianism then ruled the Roman schools, and Asianism, whatever else it stood for, laid stress on elaboration of formalities and technique. For the young Roman who would follow the profession of public speaking, or indeed cut a figure in public life, skill in speaking was an indispensable prerequisite. As a matter of fact, there were mock courts arranged for him by his master with their tournaments in oratory and their set themes for fictitious controversy; there were several kinds of "cases" to be mastered: judicial, deliberative, demonstrative; there had to be practice in the treatment of various matters connected with speaking, such as invention, disposition, elocution, delivery, the exercise of memory, the application of invention to the divisions of a regular speech: exordium, narration, division, confirmation, refutation, peroration. There was the management of technical topics and the handling of over sixty figures of speech. Quintilian's *Institutio Oratoria* shows to what lengths the study of such topics might proceed.

With so thorough an immersion in rhetorical training, what mortal could ever hope to remain immune from its influence? Vergil certainly fell under the spell of rhetoric, and even joined the bar for a time. Happily for posterity, his entire career as a *causidicus* consisted in a single case, and that, one in which he failed. He then turned to philosophy, which was really a return to sanity. Rhetoric now assumed proportion in Vergil's mind. From its position as a profession, it dwindled down to a hobby ancillary to the art of poetry. Refined and educated in his early years, and later steeled by thought and speculation against the excesses of Asianism, Vergil was qualified to essay artistic epic poetry. His acquaintance with the rhetorical treatises of Aristotle and Cicero, and his training in the schools at Cremona, Milan, and Rome, not to mention his brief effort at the bar, all lead us *a priori* to think him possessed of skill in the fine art of persuasion, an art indispensable to a Roman poet. A look at two or three speeches found in the *Aeneid* will show that the *rhetor* in Vergil was partially responsible for the success of Vergil the poet.

Aeneas's address to his way-worn warriors (I, 198 ff.) may give us a first taste of Vergil's artistry:

O socii (neque enim ignari sumus ante malorum),
O passi graviores, dabit deus his quoque finem.
Vos et Scyllaeam rabiem penitusque sonantes
accestis scopulos, vos et Cyclopa saxa
experti; revocate animos maestumque timorem
mittite; forsan et haec olim meminisse iuvabit.
Per varios casus, per tot discrimina rerum
tendimus in Latium, sedes ubi fata quietas
ostendunt; illic fas regna resurgere Troiae.
Durate, et vosmet rebus servate secundas.

After a sympathetic exordium, Aeneas lays down the proposition: *dabit deus his quoque finem*. In the hands of Providence the Trojans will overcome even these latest ills. Aeneas proves the proposition by a twofold development, drawing comfort both from past woes and from the prospect of future joy: *passi graviora; et haec olim meminisse iuvabit*. The fates, apparently against them, are really for them: *sedes ubi fata quietas ostendunt*. The address culminates in the fine emotional drive: *Durate, et vosmet rebus servate secundis*. The unexpected turn in the last word is exquisite: "Do not waste your strength in mourning for the past, but keep yourselves in trim for—happiness to come!" The address closes upon this note of good omen, *secundis*.

Exordium: wins Benevolence (he calls his soldiers 'comrades')
Attention (by direct address)
Docility (by enunciating the proposition).

Proposition: "Of these ills, too, heaven will grant an end."

Confirmation: By recalling worse ills in the past, his men will think little of their present woes; the future is destined to be blessed and peaceful.

1. The comparison is a *maiore*: The Trojans have overcome Scylla, Charybdis, and the Cyclopes.
2. The future is bright, because the Fates decree the possession of Latium, quiet homes, the resurrection of Troy. Present woe will be bliss—in the retrospect!

Peroration: "Endure, and hoard yourselves for happier days" (tr. by Rhoades).

The speech of Ilioneus (I, 521, ff.) to Queen Dido is a lively plea for protection and a stirring appeal for help. Ilioneus, like his Homeric prototype, Odysseus, is an ideal orator, *maximus* in wisdom and in the council. In book VII he is the diplomatic representative at a disarmament conference and a peace-pact parley. He is alike successful in winning Dido's aid against the Africans and in concluding the peace negotiations with king Latinus.

Maximus Ilioneus placido sic pectore coepit:

O regina, novam cui condere Iupiter urbem
iustitiae dedit gentes frenare superbas,
Troes te miseri, ventis maria omnia vecti,
oramus: prohibe infandos a navibus ignes,
parce pio generi et propius res aspice nostras.
Non nos aut ferro Libycoo populare Penates
Venimus aut raptas ad litora vertere praedas;
non ea vis animo nec tanta superbia victis.
Est locus, Hesperiam Grai cognomine dicunt,
terra antiqua, potens armis atque ubere glabrae;
Oenotri coluere viri, nunc fama minores
Italiam dixisse ducis de nomine gentem.
Hic cursus fuit,
cum subito assurgens fluctu nimbo Orion
in vada caeca tulit penitusque proacibus Austris
perque undas superante salo, perque invia saxa
dispulit; huc pauci vestris adnavimus oris.
Quod genus hoc hominum? Quaeve hunc tam barbara morem
permittit patria? Hospitio prohibemur arenae;
bella cient primaque vetant consistere terra.
Si genus humanum et mortalia temnit arma,
at sperate deos memores fandi atque nefandi.
Rex erat Aeneas nobis, quo iustior alter
nec pietate fuit, nec bello maior et armis.
Quem si fata virum servant, si vescitur aura

aetheria neque adhuc crudelibus occubat umbris,
non metus, officio nec te certasse priorem
paenitent. Sunt et Sicilia regionibus urbes
arvae, Troianoque a sanguine clarus Aeestes.
Quassatam ventis liceat subducere classem
et silvis aptare trabes et stringere remos,
si datur Italiam sociis et rege recepto
tendere, ut Italiam laeti Latiumque petamus;
sin absumpta salus, et te, pater optime Teucerum,
pontus habet Libyae nec spes iam restat Iuli,
at freta Sicaniae saltem sedesque paratas,
unde huc advecti, regemque petamus Aeestem.
Talibus Ilioneus . . .

By sharply contrasting Dido's good fortune with the harassed, wandering Trojans, Ilioneus paves the way for his petition: protect, pity, provide. He deprecates eloquently the suspicion of plundering. He describes the voyage of the Trojans and the sudden tempest that swept down upon them, scattering them over the sea. They are bound, he says, for Italy, to which he refers under three different names, each pointing to an enviable quality of land or people. Is it likely that such men, men conquered by a storm, should wish to rob the barren desert of Africa? What damage could the merest remnant of a shipwrecked crew (*pauci adnavimus*) do? His plea for hospitality is vigorous and timely, for the duty of hospitality was recognized in the code of pagan civilization. He begs Dido to protect the Trojans: the gods reward the generous; Aeneas will requite her generosity nobly; but if he be lost, king Aeestes will reward her. He asks Dido to provide for the Trojans. Their ships are shattered, their oars splintered; all they wish is to go to Italy. He asks Dido to take pity on them; there is a tense, terse, and telling apostrophe to their leader and father, Aeneas. They feel like helpless orphans.

Exordium: aims to render Dido

- benevolent, 1. for reasons proper to her person:
her dignity, *regina*;
her fortune, *condere gentem licuit*;
her justice, *frenare gentes*;

2. for reasons proper to the petitioners:
Troes miseri; ventis vecti.

docile, by enunciating the triple petition: protect, pity, provide;
prohibe, parce, aspice.

attentive, by direct address, *o regina*.

Proposition: contained in the triple petition, is supported by meaningful epithets: "infandos ignes" vs. "pio generi."

Refutation: aims to avert the suspicion of piracy: piracy is no part of their intention; piracy is not in their power; *non ea vis animo; nec tanta superbia victis*.

Narration: The speaker relates where the goal lies and gives an account of the storm. The goal is lovingly dwelt upon in three names: Italy, ancient land; Hesperia, mighty in arms; Oenotria, rich in produce.

Confirmation

A. Hospitality should be granted:

1. because hospitality is an international duty; to deny welcome to strangers is cruelty. A violation of this duty is punished by the gods.
2. because the Trojan leader is deserving of it:
his nobility, *rex erat Aeneas*;
his justice, *iustior non alter*;
his devotedness, *nec pietate fuit . . .*

his military prowess, . . . *bello maior*.

3. because of the reward, from Aeneas, from Acestes.

B. How should hospitality be shown? By allowing the shipwrecked to beach their fleet, to cut planks in the forest, to fit oars. Their sole intention is to sail to their destined home.

Peroration: seeks to arouse pity for the shipwrecked: their salvation may be cut off; their father and leader may have perished; so may their hope, Iulus. They are strangers, bound for their homes.

Thus spoke Ilioneus, and

"instant with one mouth

Clamored assent the sons of Dardanus."

We might study the speeches of Venus, mother of Aeneas, which are pathetic and ingenious rather than forceful, and generally replete with allusions to Juno. Then there is Sinon, that wily and thoroughly convincing Greek, who uses every art of persuasion; he awakens in turn curiosity, surprise, pity, admiration, sympathy, faith. His speech is not, as has been said, the result of rhetorical studies alone; it reveals rather native good sense quickened by a neoteric interest in psychology and a neoteric exactness in formal composition. The pattern is not whimsically intricate, but shaped by an understanding mind. Its art is studied and conscious (Frank).

We might look at the passionate utterances of Dido (Bk. IV). Torn, distracted, tortured, she pleads, she denounces, she curses, and dies. From reading one of her speeches (IV, 305 ff.), St. Augustine turned in tears. On one line Vergil's own voice faltered with emotion as he read (323). Another line Filippo Strozzi scrawled on his prison wall when he slew himself to avoid worse ills (625). Dido's prophetic curse on Aeneas and his race, fulfilled in Hannibal, the 'unknown avenger,' has come down as a *sors Vergiliana*, which paled the stout and vaunting Charles I, as he drew it in the Bodleian library.

But we hasten to Book XI with its speech of a typical democratic leader. A truce to battle has been struck, so that either side may bury its dead. King Latinus seeks to conclude a peace-pact on just terms. Meanwhile Drances sits at his side, thinking. He weighs the scales of justice in his mind. He has decided upon a plan and rises to speak:

Rem nulli obscuram nostrae nec vocis egentem
consulis, o bone rex: cuncti se scire fatentur,
quid fortuna ferat populi, sed dicere mussant.
Det libertatem fandi flatusque remittat,
cuius ob auspiciis infaustum moresque sinistros
(dicam equidem, licet arma mihi mortemque minetur)
lumina tot cecidisse ducum totamque videmus
consedisse urbem luctu, dum Troia temptat
castra, fugae fidens, et caelum territat armis.
Unum etiam donis istis, quae plurima mitti
Dardanidis dicique iubet, unum, optime regum,
adicias, nec te ullius violentia vincat,
quin natam egregio genero dignisque hymenaeis
des pater, et pacem hanc aeterno foedere iungas.
Quodsi tantum habet mentes et pectora terror,
ipsum obtestemur veniamque oremus ab ipso,
cedat, ius proprium regi patriaeque remittat.
Quid miseros totiens in aperta pericula cives
proicis, o Latio caput horum et causa malorum?

Nulla salus bello; pacem te poseimus omnes,

Turne, simul pacis solum inviolabile pignus.

Primus ego, invisum quem tu tibi fingis (et esse

nil moror), en supplex venio. Miserere tuorum!

Pone animos et pulsus abi! Sat funera fusi

vidimus, ingentes desolavimus agros.

Aut si fama movet, si tantum pectore robur

concupis aut si adeo dotalis regia cordi est,

aude atque adversum fidens fer pectus in hostem.

Scilicet ut Turno contingat regia coniunx,

nos animae viles, inhumata inflataque turba,

sternamur campis! Etiam tu, si qua tibi vis,

si patrii quid Martis habes, illum aspice contra,

qui vocat.

(XI, 343-375)

With such eloquence, the half-plebeian Drances represents the humane and law-abiding patriotism of Cicero. But, like Cicero, he cannot resist the temptation to spoil a noble plea by one bitter shaft of invective (*pulsus*; 366). Another Ciceronian trick in Drances' speech is the identification of himself with the state: Drances pleads for the public good, and identifies his cause with that of king and people. Turnus's reply is bitter, and bears comparison with Cicero's Philippic XIV.

Exordium: elicits attention, from the circumstances (a well-known affair, one of grave import to the audience). benevolence, from the king (*o rex bone*), from the audience (the speaker identifies himself with their cause) and points out the difficulty of speaking on the subject. docility, by proposing the subject of the discussion: "whereto the state's weal tendeth."

Narration: Owing to Turnus's ill-luck and wickedness, so many stars of war have set, the city is plunged in mourning, while he assails the Trojan camp, relies on flight, and scares the heavens with arms.

Confirmation: 1. He urges the King to give Lavinia to Aeneas, because Aeneas is a kinsman (*Dardanides*), peerless (*egregius*), a worthy son-in-law (*dignus hymenaeis*); the result will be *aeternum foedus*; fear of Turnus's violence is groundless. 2. He requests Turnus to yield Lavinia to Aeneas, because of the King's right, because of the hapless lot of the citizens, because of the good results (*nulla salus bello*), from pity for his own people.

Peroration: He challenges Turnus to single combat, if he loves renown, if he is confident in his might, if he truly desires the bride. Lo! The enemy challenges you!

Vergil's speeches are replete with artistry, but their art is concealed. The single aim of the speaker, embodied in the *Propositio*, is buried amid a pleasing variety of detail. The speaker's goal is never lost sight of. Irrelevant matter is kept out, and the various elements of persuasion are scattered about with a free hand and without pedantry, now in a sentence, now in a phrase, now in a single word. Vergil's writings invite exact scrutiny, and their scrutiny reveals a carefully concealed system of rules, that is, Art.

Weston, Mass.

VINCENT DE PAUL O'BRIEN, S. J.

The Second Book of the Aeneid

(Continued from Page 11)

sandra raises aloft her eyes to heaven, seeing that she cannot raise aloft in prayer her fettered hands,

Ad coelum tendens ardentia lumina frustra,
lumina, nam teneras arcebant vincula palmas (403-6);

or the scene in the besieged palace of Priam where the terrified women embrace and kiss the columns for a last farewell,

Amplexaque tenet postes, atque oscula figunt (490):

or the picture of the trembling old king buckling on his youthful armor (508-11); or the reminiscence of his proud supremacy of other days at the moment of his tragic end (554-57); or the reiterated *abnegat* of Priam's refusal to abandon the palace (367 seq.); or Aeneas' shrinking in fright at every shadow or slightest sound whilst he carries forth his precious burden (728-9); or his vain cries for the lost Creusa in the abandoned and burning city (768-70); or, finally, his bootless attempts to embrace the shade of his wife when she appears to him in vision (792-5).

The similes of the book are also notable: the women huddled together like frightened doves at the altar (515-17); the magnificent comparison of the collapse of the ruined city to the tottering mountain ash (262 seq.); the vivid picture of the raging Pyrrhus compared to "a snake fed on poisonous herbs, whom chill winter kept hid and swollen under ground, now fresh from his weeds outworn and shining in youth wreathes his slippery body into the daylight, his upreared breast meeting the sun, and his triple cloven tongue flickering in his mouth (471-75); the storm simile to illustrate the attack (416-19); the fire simile to describe the battle (304-8); the warrior band likened to "wolves ravaging in a black fog, whom the mad malice of hunger has driven blindly forth, and their cubs left behind await with throats unslaked" (355-58).

With vivid descriptive touches the book is replete. Let me but instance the *aurea sidera* above the crumbling palace of Priam (488); the glare of the conflagration on the Sigeon Straits (312); the Grecian fleet moving up from Tenedos *tacitae per amica silentia lunae* (255); Aeneas climbing to the palace roof and looking down on the sea of fire (302 seq.); the meeting of the little band beneath the moonlight (340); the lofty tower of Priam's palace, with its striking view, as it is hurled down on the heads of its attackers (460-63); the glimpse of the interior of the palace with its pathetic scenes through a crevice battered into the door by Pyrrhus (482); the dread theophany as the hostile gods frown down on the doomed city, *dirae facies deum* (622-3); the picture of the burning city falling in on its own ashes.

Tum vero omne mihi visum considerare in ignes
Ilium et ex imo verti Neptunia Troia (624-5);

the flashing of the bright star over Ida, and its disappearance in the wood (695-6).

All of these citations and reminiscences from the second book are merely by way of illustration. They are

in no sense exhaustive. Indeed, you may find that I have omitted some of your own favorite passages in my survey. What I have said is intended to suggest points deserving emphasis and topics deserving discussion, in any Vergil class.

Florissant, Mo.

FRANCIS A. PREUSS, S. J.

An Appreciation, and a Digression

Mr. S. M. Keenan of Eloise, Mich., writes under date of Sept. 5, 1930:

Enclosed find check for renewal of subscription. I have enjoyed the BULLETIN very much during the three years I have taken it, for it takes me back about forty-five years, when I was wrestling with Cicero and Vergil. The articles are so healthy and so sensible that they take me right into the old classroom of the long ago. I am not a teacher, and I do not read much Latin, but I do not want to lose what I have got; so with the *Classical Journal*, *Latin Notes* and the BULLETIN, and a little of Horace and Vergil on the side, I have quite a little time by myself.

I like to compare the modern text books with those I used in the early eighties, and it gives me great pleasure to read the conflicting opinions of the present day teachers. Of course the long vowels are marked, splendid vocabularies are added, and some good pictures included, in the new text books. They help out, but I like to fall back on old Charles Anthon. Being old-fashioned, I still like Yenni's Latin and Greek Grammars, and Arnold's Latin Prose Composition. My first Bible lessons were learned from the *Epitome Historiae Sacrae* of L'Hommond, and my first love for ancient Rome from his *Viri Romae*. Pardon me if I say that I still believe my Jesuit teachers of my early college days were just as good as those of the present. Those revered souls are all in heaven; God bless their memory: Fr. Frieden, Fr. Dowling, Fr. Walsh, Fr. Hughes, Fr. Coppens were a few of them. Pardon the digression.

A Classical Bridal Procession in 1930

Under the direction of Duilio Cambelotti an interesting pageant took place in the Forum Romanum on the evening of January 9 before 3000 guests in honor of the royal marriage which was then in course of celebration. The pageant was in the form of a classical Roman nuptial procession. Boys carrying baskets of flowers led the way. There followed a group of priests with victims for the customary sacrifice. Then came the mother of the bride with nuptial torches, accompanied by relatives and friends crowned with flowers and carrying branches. At length appeared the bridal litter on the shoulders of six Ethiopian slaves, followed by more friends and relatives of the bride and bridegroom. A group of boys with a great festoon, women with burning torches, more women with wedding gifts followed. The procession closed with a number of little boys strewing flowers. The scene of this pageant was the portion of the Forum between the Arch of Septimius Severus and the temple of Concord, and the basilicas Julia and Aemilia. Artificial light was played on this theatre while the procession wended its way through the midst of crowds of nobles with their slaves, common folk in their tunics, Roman citizens of every rank and description, Gauls, Scythians, a platoon of Pretorian Guards, etc. The bridal procession itself crossed the Forum from the Basilica Julia to the Basilica Aemilia, paused to offer sacrifice at an altar, and returned into the darkness of the night.

